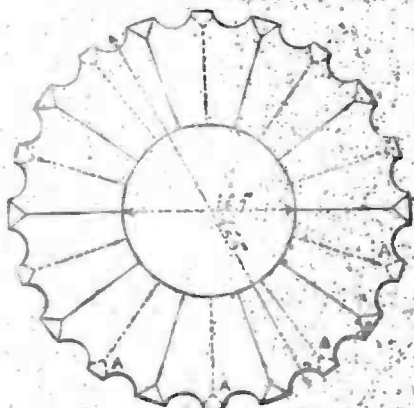


unsettled state of the cement and to the inferior bond (for in consequence of the increased duty, if the bricks be expressly moulded, the ordinary sort were used and cut to the external shape required, but the necessary internal shape, to insure stability, was, in a measure, unheeded). Therefore, a fair estimate of the strength of a brick column cannot, from this, be formed, nor can thence a substantial objection to their general employment be raised, especially as we have ocular testimony of their success, when well constructed, in buildings erected centuries since. For instance, in a basilica at Pompeii—which may truly be called “the link wanting to connect our perfect acquaintance with the customs of Greece and Rome”—there is a column where every “bond” difficulty is obviated. The whole of the face bricks radiate from the centre, and are about 2 inches thick. There are ten bricks required to each course. To prevent the joints coming in the centre of the fillets (for the column is fluted), small triangular bricks are placed there, but the bond prevents any two of these being placed adjoining, either in a vertical or perpendicular line.

This is clearly shewn in the adjoining sketch. AA are the small bricks referred to.



The dotted lines shew the position of the bricks in the courses above and below.
Neath the shade of

“Those brick towers,
The whence on Thameses brode agel backe doo ride,
Where now the studious lawyers have their bowers,”
there is a pair of three-quarter columns, nearly two centuries old, without the slightest appearance of decay. The bricks, of this example are so closely set that the joints are scarcely discernible.

A more ancient, and more highly ornamental example of the successful application of the brick column is the Temple of the God Ridiculus, at Rome. We there find the Corinthian order complete with modillions, dentils, and several other enriched members, all executed in brick. Even for the foliated capital no other material is resorted to. I have not seen a plan of this column, so am unable to say if the bond be well preserved; but the sole fact of its existence is sufficient to prove the applicability of brickwork to this section of decorative architecture. The bricks should always be expressly moulded to suit the bond. The first expense will then very little exceed that of the ordinary brick column, with its coat of composition vainly endeavouring to hide the constructive defects.

While amongst the Roman works I may remark that the brick coins and bonds to walls of rubble-work (as seen there, at Pompeii, and the ruins in our own country) must have contrasted well; it reminds one of the good effect oftentimes obtained in flint counties by the use of brick dressings to flint walls. We are told Hans Holbein built, in this manner, the gateway opposite the Banqueting-house, Whitehall. Both red and white bricks were used, in conjunction with flint, and the fronts were decorated with busts in circular recesses, surrounded by mouldings of baked clay.

I think a good effect may, at all times, be relied upon, if the dressings be made of a slightly superior material—even, without enrichment.

Another suggestive feature, perceptible in the Roman works, is the thin tiles occasionally

introduced, which are well adapted for the smaller mouldings of modern decoration, especially as, the duty being the same as on an ordinary brick, the additional expense is only the trifling amount that results from a few more of them being required to construct the same quantity of brickwork.

A word or two, ere we proceed further, on the durability of brickwork; and for proof, we must wander among the sad remains of Babylonian grandeur, or on the Egyptian pyramids' still slowly crumbling sides, whose silent rhetoric reveals a truer statement than even their undeciphered characters might unfold. We see there, at once, the shackles of an enslaved race, and the durability of a monarch's folly.

I am aware that the wedge-like shape, the absence of vegetation, and the favourable climate, add considerably to its powers of resistance; but, let us not forget the bricks are only sun-dried, and are laid without reference to bond. Yet, there they stand,—the throne of, at least, forty centuries, whose united voices are undeniable.

If further proof of its durability be needed, we have it in the portion of a frieze discovered on the banks of the Nile. It is a curious and suggestive piece of work, formed of brick, in conjunction with stone, and is supposed to be all that remains of a minaret erected in the vicinity.

I do not, for an instant, assume that brick is the most durable of building materials; but, from all that thou tellest—or rather concealest, for he records his opinion of the past only in its decay—it may fairly compete with ordinary stone. We have seen it superior in strength to Caen stone, and we find that it still exists (in addition to the buildings before mentioned) in the walls of St. Botolph's Priory, where intersecting Norman arches on columns are found; in the details of parts of St. Alban's Abbey; in dykes churches in Hamburg, of a date as early as 1135; and in the Brique, which is now the principal hospital in Ghent. A view of it is given in the “Picturesque Architecture of Paris, Ghent, Antwerp, Rouen, &c.” “The architecture,” writes Mr. Boys, “affords a beautiful example of carved tracery in brickwork, with which buildings in Flanders are ornamented.” At Pisa, it is said, there still exists brickwork in a good state of preservation, and of a texture almost equal to stone.

How many stone buildings have within these periods sunk beneath the noiseless tread of Time! and even in many buildings erected by the later Gothic architects, to touch is to mutilate them.

To the use of brickwork in the new Houses of Parliament, I do not, of course, object. The materials are of equal durability (or nearly so), and there has been a considerable pecuniary saving by its adoption. The public eye may not, in consequence, prove so interesting to the exploring member of a future Osage Indian Archaeological Society, who—some satirical folks have prophesied—will stand upon the bridge and contemplate its ruins, but I perceive no other reason that may be urged against its employment there.

I would lay it down as a rule that wherever stone can, with equal facility, be procured, it should be used; but if the expense will not admit of its sole employment, it should form the dressings to brick walls. If the state of the finance prohibit the use of stone altogether, let an artistic spirit be infused into brickwork. As in past times it has been richly carved, and moulded into intricate, often disagreeable, and sometimes unmistakably ugly shapes, so it is equally susceptible to beautiful impressions if minds so will it.

Normandy abounds largely in ornamental work of this material.

Some short time since, moulded bricks were found at St. Sanson sur Rille. “They were of four shapes,” writes Dr. Bromet, “the first were set-lozenge-ways, like the *Structura reticulata* of Vitruvius; another resembled a fish-scale, or more properly, a butterfly's wing, since if arranged with others of the same shape, it will produce that kind of ornament called by the French ‘papilloné.’ Another form was that of the parallelopiped, having a rectangular projection from the centre of its face.” (It may be noted that this latter form would serve for,

and might, as Dr. Bromet suggests, have been used as, either a dentil or a fillet.)

Moulded bricks are occasionally to be seen geometrically arranged as ornaments. In a church between Berlin and Spremburg, there is a beautiful example of Norman intersecting arches, executed entirely in moulded bricks; and in two churches at Berlin, the enriched window mullions of the towers are of this material.

Turn we now to England,—to the seats of our 16th and 17th century nobles. Their fronts, ruddy with the hue of bricks, look unnatural and healthy. First, Layer Marney House, with its cornices, mullions, pinnacles, corbels, &c., all of white brick, “cast in moulds, in large and thick masses.” This affords us a useful lesson, which has proved profitable to the architect of Cossey Hall, Norfolk, where a like good result springs from the same cause.

Another fine pile is seen

“Close by those meads for ever crown'd with flowers,
Where Thames, with pride, surveys his rising towers;
There stands a structure of majestic frame,
Which from the neighbouring Hampton takes its name.”

Nearly, if not the whole, of this structure is of red brick, with stone dressings, and the work is admirably executed. The ornamental parts executed in brick are confined almost entirely to the chimney tops, which display workmanship of the finest texture, combined with harmonious and fanciful design. They closely resemble those of a rival work, Eton,—

“Frowning thro' the trees
Her hollow turrets woo the evening breeze.”

Notwithstanding their beauty, the placing of high chimney-tops, such as these are, on gate-lodges, like that to the New-square, Lincoln's-Inn, cannot but be reprobated; for it is not evident, that an ornament which appears proportionate at an altitude of 40 or 50 feet must be oppressive when surmounting a poor little place about 8 feet cube?

There is also at Hampton Palace a heraldic shield, with figures formed in moulded clay. Another instance of brick figures is found at East Barnham Hall,—a building, I believe, solely decorated with this material. Oxburgh Hall, says Britton, was also almost entirely constructed of brick,—even the ceilings and floors. The coved ceiling in tower of entrance-gateway (which is covered with ornamental brickwork of various kinds) is composed of ribs and moulded clay: in the opposite tower there is a staircase formed of it; and records tell that it formed the principal feature in the composition of a secret door in the castle.

WM. BOUTCHER.*

THE LONDON FEVER HOSPITAL COMPETITION. ARCHITECTURAL PART.

SIR,—I beg to address you on the subject of the Fever Hospital, and to request that you will favour this communication with the earliest insertion, and I much regret that circumstances prevented its following the number of your journal in which was illustrated the plans, &c. of the building now in the course of erection.

I most unwillingly open this question again, which has entirely ceased to interest me personally, and nothing would have induced me to do so, but the strong feeling I entertain of its general importance, which thus renders it a duty I owe the profession.

I will briefly give your readers an outline of the case, that they may understand how they are affected by it.

A limited number of architects (three) were applied to, to furnish designs in the competition for this building, and two of the plans were particularly selected, one having the distinguishing feature of wards of a *cruciform* character; the other, of *double wards*. The latter was successful, and was about to be carried into execution, when the interest of the president (Lord Devon) was exerted in favour of his protégé, Mr. Fowler, to overthrow the decision of the committee and the avowed best design for the object of the insti-

* Remainder next week.